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Brief Chronicle of the last Month.

MANCHESTER MADRIGAL SOCIETY.—Annual Dress Meeting, April 11th, 1847.—Programme: "We have heard with our ears," Palestrina—"Sweet honey-sucking bees," Wilbye—"Come, lovers, follow me," Morley—"Unkind, O stay," Wilbye—"Tell me, dear," Hilton—"Gently touch the warbling lyre," Geminiani—"Now is the month of Maying," Morley—"Hither, this way bend," Purcell—"O hear me, Love," Nanino—"Queen of the world!" Marenzio—"Awake, sweet love!" Dowland—"Now let us make," Weekes—"Sweete flowers," Walmisley—"Spring's delights," Muller—"The Wanderer's Night Song," Schneider—"Soldiers, brave," Gastoldi—"Ye pearls of snowy whiteness!" Croce—"Down in a flowery vale," Festa—"The Waits," Saville.—We always anticipate enjoyment in the periodical dress concerts of the Manchester Madrigal Society. There is an air of unpretending sociability in the arrangements—the vocalists being, as it were, simply a portion of the party met together for intellectual recreation—which differs agreeably from the more formal meetings of other musical societies. The ordinary meetings (once a fortnight, we believe) are attended exclusively by singing members, who assemble at seven o'clock, and, under the able direction of their conductor, Mr. Shore, about two hours are spent in the enjoyment of some of the madrigals, motetts, &c., of our best composers. "Sweet flowers," by T. A. Walmisley, is one of the best modern compositions in the madrigalian style with which we have met. It is worthy of notice that this composer was only twenty-two years of age when appointed professor of music at the University of Cambridge, about which period, we believe, he produced this madrigal. The interpretation of this madrigal was worthy of its high character, although we fancied it would have been more effective had it been taken a little quicker. The German glee, "Spring's delights," by Muller, arranged so as to introduce soprano voices by Novello, was encored. This composition, with many others in the programme, are printed in your "Musical Times." There is a more marked attention paid to the lights and shades of the compositions undertaken by this society than is usually observable in the efforts of other large bodies of chorals, and this characteristic gave a peculiar charm to the entertainment. We heartily wish success to a society so creditable to the musical taste of the city.—*Manchester Correspondent.*

KILMARNOCK.—Handel's "Judas Maccabæus" was performed on the 6th of April, by the Kilmarnock Philharmonic Society, consisting of upwards of seventy members, vocal and instrumental. This would be of itself an interesting announcement of the state of music in any town in England; but it assumes almost a national importance, when we find from a line in the announcement bills, what has been the previous musical darkness of this part of Britain. It says, "This being the first Oratorio ever performed in Ayrshire, it may be interesting to give a brief outline of the plan and extent of such a great musical week." Then follows a short historical notice of Handel's work. It appears that these seventy pioneers in this wilderness of music did their work well, and the performance would bear comparison with towns of much higher pretensions. The very study necessary to the production of so great a work was a sort of education to these seventy; but it becomes a curious question, as to how the public

of a shire where an oratorio had never yet been performed would relish it. The *Kilmarnock Journal* says, "The audience, during a protracted sitting, exhibited not the slightest symptoms of impatience, but, on the contrary, at the conclusion seemed reluctant to leave, and lingered as if fascinated to the scene of such absorbing and ecstatic pleasure as had penetrated the depths of the heart from the fount of Handel's genius, so truthfully drawn forth in fresh streams by the enterprising Philharmonic. More than a hundred years have rolled away since this sublime oratorio of the great composer first electrified a London audience; but Ayrshire has heard it only now for the first time, and for this the Philharmonic are entitled to lasting gratitude. The audience, which amounted to nearly 1300, was by far the most numerous which ever attended any concert hitherto given in Kilmarnock. The sum realised for the Fever Hospital, after defraying the contingent expenses, is upwards of £63." We shall be glad to hear of the further doings of the Kilmarnock Philharmonic Society, and, may we hope, their imitators in other parts of Scotland.

GUILDFORD CHORAL SOCIETY.—A selection from Handel's "Judas Maccabæus" was given on the 11th of April, by this progressing society, to the delight of a large audience. With the exception of one or two of the principal singers from London, this society relies wholly on the local musical talent, under the guidance of Mr. and Mr. F. H. Lemare.

STOW-ON-THE-WOLD.—A few days since, an elegant silver tea service was presented to Mr. William Fletcher, organist of St. Edmund's church, in this town, for which the rector and eighty-four other persons had subscribed, "in testimony of his esteemed and gratuitous services as organist for five years." It appears that he has been able to form an efficient choir, attached to the church.—*Oxford Journal.*

BURNLEY.—We are glad to hear that efforts are making here for the performance of the better class of music. A society has been formed, numbering nearly fifty in band and chorus, under the direction of Mr. Charles Morine. A late public performance of Haydn's "Creation," part 1, with a selection, seems to have given a fair evidence of their progress.

KENNINGTON SACRED HARMONIC SOCIETY.—Among the many societies in the metropolis constructed for the performance of sacred music, it would be difficult to select one which has achieved greater things, considering the limited period of its existence, than the Sacred Harmonic at Kennington. In the month of November last, a few gentlemen, lovers of the concord of sweet sounds, and animated withal by a spirit of philanthropy, resolved upon the establishment of this much needed source of mental gratification, as an earnest of their intentions, announced Dr. Mendelssohn's "Elijah" as the first performance. The attempt, though a hazardous one, was eminently successful, and the character of the society was at once established. The subsequent performances, three in number, have been of the same classical and profound cast. On Friday, the 14th ult., the fifth of the series was given at the London Tavern, under the auspices of the Lord Mayor and the civic authorities; the music on this occasion was miscellaneous, but comprised many choice pieces from Spohr, Mozart, Handel, Mendelssohn, &c. Mr. Boardman officiated as conductor, and Zerbini led.—*From a Correspondent.*